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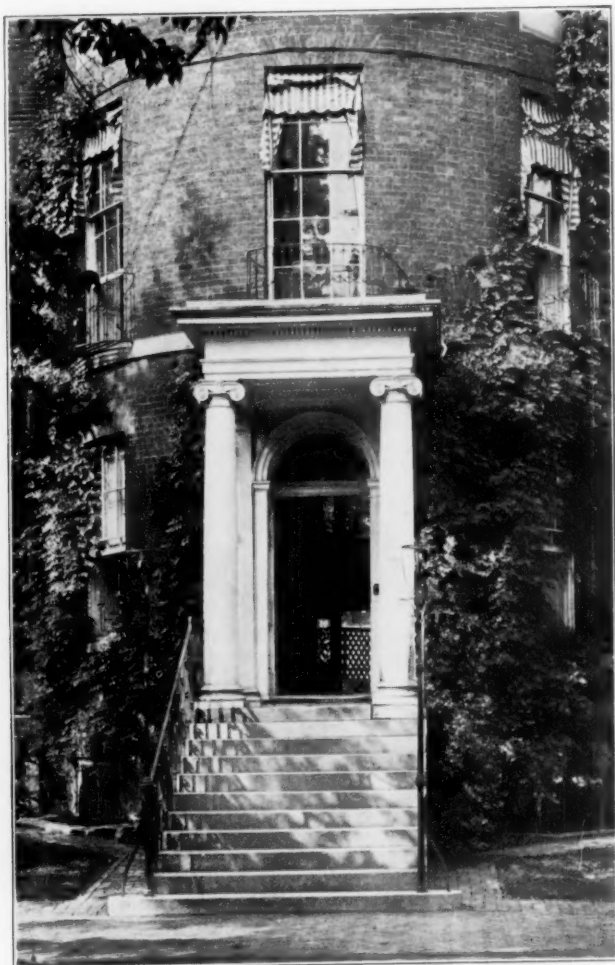
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TO MAKE ART FREE FOR
DEMOCRACYTHE PEACE PROGRAM OF THE
AMERICAN FEDERATION
OF ARTS¹

FIFTY years ago the opportunity of seeing any great works of art in painting or sculpture was confined to a privileged few. Now it is extended to the people of our large cities which have public art museums, but it is denied to all who live elsewhere. The peace program of the Federation is to extend this opportunity to all our people everywhere. But how? That is a question which will be answered later on. But let us pause a moment to contrast what was fifty years ago with what is now, and thus realize what may be even less than fifty years hence.

There were notable pictures in America fifty years ago, but their number was insignificant and they were to be found only in private houses which were inaccessible to the general public. Fifty years ago, even in the great city of New York, there was but one notable private collection of paintings, and that collection could be seen only on one single day a week during the winter months by those who had been fortunate enough to secure special cards of invitation. This was the situation in the whole United States for many years after 1870; for though our important art museums were established about this time (The Metropolitan Museum of Art, New York, and the Boston Museum of Fine Arts, 1870; Chicago Art Institute, 1875), it was not until many years after their foundation that they contained any considerable number of important works of art, and outside of our great cities prac-

tically no great works of art were to be seen, even in private possession. The last fifty years have brought a great change in this respect to the people of some of our large cities but not to the country at large. New York, Boston, Chicago, now offer to their inhabitants the opportunity of seeing many notable works in painting and sculpture, and this is true to some degree in other cities in the East and Middle West where art museums have recently been established. But art still remains a closed book to the greater number of our people. There are millions, no, tens of millions, in the United States who have never had the chance of seeing any really good picture, and millions, if not tens of millions, who have never had the chance of seeing any picture at all. Only too many are in the position of the late Kenyon Cox when he was a boy, whose only source of art inspiration was a painted wooden Indian in front of a cigar store.

This is a condition which should not continue. It does not exist in continental Europe. It should not exist in America. Every man, woman, and child, particularly every child, soon to be a man or woman, has an inherent right to be able to see, at least occasionally, good works of art, for the same reason that every dweller in a crowded city should sometimes have the opportunity of seeing the green of the country. It is part of the "pursuit of happiness" which our Declaration of Independence declared to be our American birthright. Much of our enjoyment of life depends upon it; for only through the eye can the sense of beauty be awakened and called into being. True, everyone who has the opportunity of seeing works of art does not look at them, just as many who have the opportunity of seeing the beauty of the sunset sky and the coming of spring in field and forest and the play of light over ocean and lake, do not notice the gifts which Nature has spread before them. There are those who have eyes but do not see. To such art as well as Nature carries no message and brings no inspiration. Just so, there are American children who, having opportunity to learn the three R's, never know how to read or write or

¹The Metropolitan Museum of Art is one of the chapters of the American Federation of Arts, the national organization which includes most of the museums and art associations of the country. This Museum acts as host this year for the Annual Convention of the Federation, which is held at the Museum, May 15 to 17 inclusive, and to the sessions of which all members of the Museum are invited. Hence the interest of the Museum membership in the Federation. The program of the convention will be found in the article on page 105 entitled, The Coming Convention.

count. But that all do not use an opportunity is no reason why all should not have it. The fact that many are blind and always will be blind to the beauties of art is no reason why all should not have the opportunity of seeing, and thus at least have the chance of having their eyes opened to the great world of beauty. There are other reasons more practical and bearing more directly on the prosaic problem of making one's living that can be urged for giving this opportunity, but greater enjoyment of life is reason enough.

How does the American Federation of Arts propose to make art free for democracy and give the opportunity of seeing works of art, which is now confined to the inhabitants of our larger cities, to those who live in small cities and towns, and to those who live in the broad country as well, for there are few American homes now that have not, with the present means of communication, some kind of access to a neighboring city or town? Just by doing in a large way, and a better way, what for nearly ten years past it has been doing in a small and sometimes imperfect way, hampered by limited resources of service and money. The Federation for many years past has been sending out traveling exhibitions of paintings, etchings, engravings, handicraft work, and the like, to different places where they could be shown for a short time and then passed on to the next place on the circuit. Last year thirty-one different exhibitions were shown in one hundred and six different places.

The Federation is the only art association in the country really national in scope. It has over two hundred chapters. All the great art museums of the country, including those of New York, Boston, and Chicago, are chapters. So are most of the art societies of one kind or another. The great museums do not need the traveling exhibitions of the Federation. The small chapters do. So also do many groups of people interested in art who, without any formal organization to constitute themselves a chapter, wish to have exhibitions.

Procedure on the part of any chapter or group of people who wish one of the Federation exhibits is to communicate with

its secretary at the Washington office, ascertaining the kind and cost of any exhibition which can be furnished and whether that cost can be minimized by putting the place on any particular circuit. The chapter guarantees the cost of transportation and insurance. The Federation meets the greater part of the overhead charge itself. It is part of the program of the Federation to send with each important exhibition a number of photographic reproductions, so far as possible in color, of the highest type of works of art, suitable for framing in the home, and purchasable by visitors at a modest price. The originals may be in the museums of Europe or in the museums of America. The fundamental idea underlying this plan is to enable visitors to avail themselves of an opportunity to decorate their walls at low cost with what is really best in art, and to purchase on the spot while they are in the mood for it. Moreover, it is hoped that an opportunity may be given to show pictures suitable for schools, so that any person or group of persons ready to fit out the walls of their schoolrooms with appropriate illustrations may be encouraged to do so and may visualize just what they can do for a given sum of money. It is, however, not the purpose of this article to describe precise method. Full information on this point can always be obtained by inquiry at Washington. Enough to state the purpose of the opportunity and to describe its method sufficiently to put on inquiry those who wish to avail themselves of it. That it is an opportunity eagerly sought by many American communities is perhaps best illustrated by the following letter from a community that has availed itself of it. This letter was not written for publication. That is all the more reason for its being published, because it tells the truth frankly.

R. W. DE F.

December 5, 1918.

DEAR MR. DE FOREST:

In answer to your question as to whether or not I think the American Federation of Arts is doing anything for the people of the West, I am going to give you a part

of the story of what that organization did for my town, and you can determine for yourself whether or not you think it worth while.

My home for more than twenty years has been in Eugene, Oregon, a city, so we call it, of about 9,000 people. One winter a little while ago I learned that the American Federation of Arts was sending to the Pacific Coast an exhibition of eighteen paintings by eminent artists, and that in going from Seattle and Portland to California it would pass through our town. I at once asked the Federation if we could have the exhibition for a few days. The reply was that the schedule had been arranged, and it was hinted—at least I took it that way—that Eugene was not a very well-known art center and that the population would not indicate a very great interest in such an exhibition. This touched my town pride a little, and I wrote a pointed, though I think a respectful, letter to the Federation, stating that while we could not claim the population of some of the cities which were to enjoy the exhibition, I ventured that no community could show more appreciation in proportion to its size than could Eugene. And I said again that the fact that most of our people had never seen a good painting was an argument, not for passing us by, but for giving us a chance. I think the Federation must have concluded that the most certain way to settle the issues which were arising with each interchange of letters was to send us the exhibition. So after emphasizing the value of the paintings and what the cost of the exhibition would be, the necessity of insurance, the fact that I would be personally responsible, and making some other business observations, the letter closed by saying that if we *still* thought we wanted the exhibition the effort would be made to include Eugene on the circuit for perhaps a week, if that seemed worth while.

Well, it did seem worth while, and the offer was immediately accepted. I sent a letter to each of our two town papers setting forth our opportunity, and asking for popular contributions, stating that no amount would be too small, and setting

a maximum of \$10.00 for any single subscription. The people responded at once, with the result that the \$200.00, estimated as the amount necessary to make the exhibition a real success, was soon subscribed. The papers announced the result of the campaign for funds from day to day, which was good advance advertising.

I think the record of attendance, which was based upon a volunteer registration of visitors, furnishes better answer than any words of mine as to the question of whether or not the Federation was justified in considering us. The same exhibition was also held in Portland, the only community in our state having an art museum. It was there for eighteen days, with a total attendance of something over 1,200. The exhibition at Eugene lasted only eight days, but our attendance amounted to considerably over 7,000 visitors. This did not include the local school children, numbering over 1,800, who came mornings, when the exhibition was closed to the public. Special talks were given to the children, and the exhibition was used as a basis for compositions and papers throughout the upper grades. Some of the primary teachers told me that after their children had been at the exhibition in the morning it was impossible to get them to do anything else during the whole day but draw and paint. Both in the schools and among the grown people visiting the exhibition, votes were taken as to the popularity of the pictures, which brought about much discussion, and revealed interesting reasons why some paintings were more popular than others.

During the period of the exhibition, the town papers not only gave all the space that we needed, but the reporters vied with each other in writing stories about it, which did much to increase its popular interest.

News of the exhibition reached out into the farming country, the foot hills, and finally back into the mountains, and people who scarcely ever thought it worth while to come to town were drawn in by this unusual event. Though I have always lived in the West, I was surprised at the large number of people who told me this

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was their first opportunity to see pictures done by really good artists.

Toward the end of the exhibition the schools from the country and the mountain settlements began to come in to see the pictures, some by train, some by hay-rack, and others walked many miles, teachers and children together.

I have already written at too great length, and of details that mean more to me, perhaps, than to you, but the great point that I wish I could make very clear to you is that the American Federation of Arts is carrying advantages and inspiration to thousands of people in the far west from whom you will never hear.

Sincerely yours,

(Signed) ALLEN EATON.

THE COMING CONVENTION

IN these days of action covering vast territories, great results must remain beyond reach until the magic wand of co-operation has been applied—sometimes forcefully—to many varied elements, all having uniform general interests but each dominated by definite local interests which loom larger because they are closer to the eye. An outstanding example of this country-wide coöperation is seen in the American Federation of Arts, an organization of national scope and effectiveness which will hold its tenth annual convention in New York on May 15, 16, and 17 at the invitation of The Metropolitan Museum of Art.

The American Federation of Arts was founded in 1909 at Washington. Its objects, then ably stated by Senator Root, are covered by the words, to "increase the happiness that is to be found in the cultivation of taste and the opportunity for its enjoyment." The chief object of the Federation is to unite in closer fellowship all working or interested in the field of art and especially those committed to the opinion that art should be brought within reach of all and the appreciation of art made a common virtue. Toward that end it maintains in its system of organization and in its various types of propaganda and publications a channel for the expression

of opinion in matters pertaining to art in order that better legislation may be secured and a better standard upheld, while providing various direct agencies of helpfulness in the form of circulating lectures and traveling exhibitions. In 1918, thirty-one exhibitions of many kinds were shown in one hundred and six places. Illustrated lectures to the number of twenty-five were circulated, the subjects covering a wide variety of subjects.

In various public questions affecting the arts, the Federation has taken an active interest, and has wielded a strong influence for their adequate and satisfactory solution, notably such matters as the successful campaign to put art on the free list in the tariff, the placing of control over the designs for military medals and others of like character in the hands of the Federal Commission of Fine Arts, the furtherance of legislation to prevent the making of public gifts to foreign countries without approval of the proper authorities of the United States Government. The Federation has urged that industrial art be included in all schemes of vocational education and that the Design Registration Bill be passed by Congress. In recent months the Federation has been actively engaged in an intensive campaign for good design in war memorials; its publications on the subject having reached the attention of many thousands of persons, institutions, organizations, periodicals, and others interested in the subject. A General Committee on War Memorials of which Ex-President Taft is Honorary Chairman and Charles Moore, of the National Commission of Fine Arts, is chairman, has been appointed; the membership of this committee includes such names as the following: Herbert Adams, Henry Bacon, Robert W. de Forest, Charles W. Eliot, John H. Finley, Daniel C. French, Cass Gilbert, Myron T. Herrick, Otto H. Kahn, James D. Phelan, Elihu Root, James L. Slayden, Lorado Taft, Joseph E. Widener. In addition, regional sub-committees and many professional advisers have been appointed for the aid and convenience of those in differ-

ent parts of the country who wish specific and professional advice.

On the first day of the tenth annual convention, May 15, both morning and afternoon sessions will be devoted to the subject of War Memorials. Among the speakers will be Hon. Elihu Root; Charles Moore, Chairman of the National Commission of Fine Arts; Morris Gray, President of the Museum of Fine Arts, Boston; Edwin H. Blashfield, the distinguished mural painter; Cass Gilbert, the architect of the New Treasury Annex, the Woolworth Building, New York, and the Minnesota State Capitol; Frederick Law Olmsted, landscape architect, who during the war served on the Housing Commission; and Harold S. Buttenheim, Secretary of the National Committee on Memorial Buildings.

The session on Friday morning will be devoted to the work of the American Federation of Arts, which because of after-war needs will be considerably broadened in scope. Among the speakers at this session will be Robert W. de Forest, President of the Federation; Miss Leila Mechlin, Secretary of the Federation; Oscar B. Jacobson of the University of Oklahoma; Rossiter Howard, of the Minneapolis Art Institute; and John Cotton Dana of the Newark Public Library, all of whom are taking an active part in advancing the knowledge and appreciation of art in this country.

The afternoon session on Friday will be devoted to the subject of Art and Labor with the purpose of showing how art can be made an instrument both of Americanization and of reconciliation. Joseph Pennell will speak on Pictorial Publicity, treating of the poster as a medium of com-

munication; Gerrit A. Beneker will present a paper on Art as a Constructive Force, the result of his own experiment as an artist employed on large construction works both in this city and in Cleveland. Henry W. Kent will tell what the Metropolitan Museum is doing to assist the development of industrial art not only through the use of its collections but through its Associate in Industrial Arts by direct contact with the manufacturers and artists.

On Saturday there will be but one session, that to be held in the morning. The general topic will then be Art and the Nation. Charles D. Walcott, Secretary of the Smithsonian Institution, will speak on A National Gallery of Art. Thomas Whitney Surette will speak on Music in Relation to the Other Arts in Art Museums.

On the evening of the fourteenth, preceding the opening of the Convention, a reception will be given by the Trustees of the Metropolitan Museum to the delegates and members in attendance, in the Pierpont Morgan Wing of the Museum. There will be music.

In addition to this reception, delegates to the Convention will be given the privilege of viewing some of the private art collections in New York which are rarely open to visitors, such for example as those of Henry C. Frick, Mrs. H. O. Havemeyer, George Blumenthal, Senator Clark; also the library of J. Pierpont Morgan.

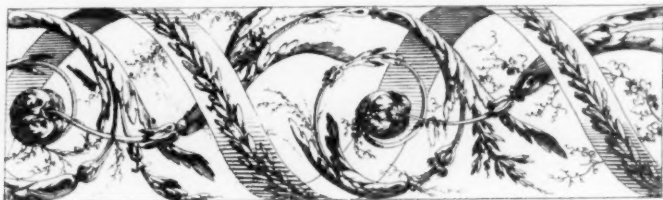
On Saturday afternoon after the final session, a reception with music will be given in honor of the delegates in the Fine Arts Building by the National Association of Women Painters and Sculptors.

R. F. B.

NOTES ON THE EXHIBITION
OF ORNAMENT

INVENTION in ornamental design, like invention in other fields, such as those of engineering and mechanics, is not so much a question of making something new as of adapting and using existing, well-known things in some combination peculiarly apt to the requirements of the special

It is common enough to hear a painter say that he cannot work successfully unless he is given free play, that the limitations or rather the specifications of a "job" always hamper his individuality and his artistry. But, however true or logical such a feeling may be in the case of the painter, the ornamentalists have always been supported and aided by the very specific spatial limitations within which, and



FRIEZE, FRENCH, LOUIS XVI
BY SALEMBIER

circumstances. The problem of design really consists of little more than the decorative breaking up of accurately defined surfaces, and it is therefore primarily a question of space distribution. Beautiful

conditioned on which, they have had to work, so that the greatest of them have been those who, far from breaking down the limitations imposed upon them, have most freely and easily moved within them.



ENGLISH, XVIII CENTURY
FROM SHERATON, THE CABINET-MAKER AND UPHOLSTERER'S
DRAWING BOOK, LONDON, 1794

handling of spaces rather than discovery of new motifs or development of novel form is what most distinguishes the really great ornamentalists from the ruck. The old half-truth that artistry consists not in what is said but in how it is said is more nearly true in ornament than in any of the other arts, for the most trivial, the most banal, and the farthest fetched motifs have been those most frequently combined into the greatest masterpieces.

It thus follows, both a priori and as matter of fact, that the truest differentiation of the various styles and the several masters within them, certainly from the point of view of the student of the history of ornament and not improbably from that of the "practical" student of design, lies not so much in motifs as in spatial disposition. The unknown niellist, Zoan Andrea, Aldegrevier, de Neufforge, Piranesi, Percier, and Adam, all used the same motifs—a

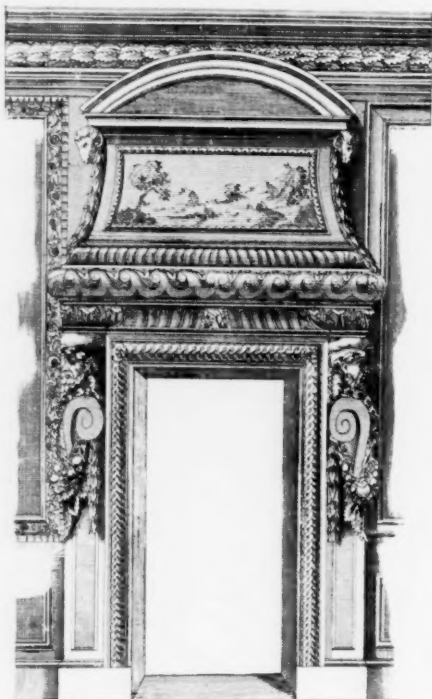
lingua franca of all times and conditions—and what differentiates them is solely their sense of scale and their ease of movement. Each style has its typical space within which to move, and without complete assimilation, complete comfort within that space and its correct scale, it has always been impossible to produce good work in that style. Now these spaces have never been twice the same in any succeeding periods because of the simple fact that they are based upon different social and economic facts and conventions. Comfort in sitting depends upon such things as military accoutrements, skirts, stays, and many other things, none of which are ever the same for any consecutive score of years—and comfort in sitting is what determines fundamentally the shapes, that is, the spaces, of chairs, which after all are neither more nor less than contrivances for the support of fully clad human bodies. The same thing is true in a more complicated and bigger way of rooms, hallways, and whole buildings, and everything that goes into their furnishing and decoration; for in every case they have been designed to meet certain demands which will never again occur in the same combination.

We all know how unlike and untrue are the figures of the participants in a fancy dress party when seen from a coign of vantage; the men's bodies do not swing properly from their hips, the women's backs

and the poise of their heads, the gait of both men and women, belie the most careful archaeological research on the part of their costumers. We can't be anything other than what we are. And it is just this that underlies the failure of our present-day five-finger exercises in the "styles" of past times. It is a truism that a man of today

cannot write like Johnson or like Sterne, and it is just as obvious that a man of today cannot design or live in a house as the contemporaries of those men did. I am informed by one of our closest students of the history of house planning and decoration, himself a most eminent architect, that if two well-to-do families of the same number and ages, one of the period of Louis XVI and the other of today in New York, were to demand the same amount of space and the same degree of accessibility for their parlors, libraries, living and bed rooms, and were each to insist upon having the latest and most modern conveniences instal-

led, the house of the family of today would require at least twice the cubic volume that the other did. Twice the cubic volume cannot often be afforded and, naturally, as between "conveniences" and space we elect conveniences, with the result that if both houses are to be decorated in the same style, the spaces of today are diminished, and our scale inevitably thrown out. And this is merely one of many typical cases.



An Inside Door for a Room of State

ENGLISH, XVIII CENTURY
FROM BATTY LANGLEY, A SURE GUIDE
TO BUILDERS, LONDON, 1729

The same thing is true even in borrowing contemporary foreign styles, for it too has all the impossibility of re-creation—has not someone said that archaeology begins at the frontier? The illustrations to this article contain two prime examples of this fact, each showing English borrowing of contemporary or nearly contemporary French work. The

first "deadly parallel" is that between two doorways, one designed by Marot and the other by Batty Langley, the difference negligible so far as "design" goes, at most but slight simplifications in detail. The second case shows Sheraton playing the most sedulous ape to Salembier, copying as slavishly as he could every slightest incident in his band of ornament. The only difference in either case is one of scale—detail, shape, everything the same, but somehow in each case the French design has a swing, a power, an ease of movement that is native, as of some tongue spoken confidently, idiomatically, and without trace of foreign or provincial accent, while the English designs speak

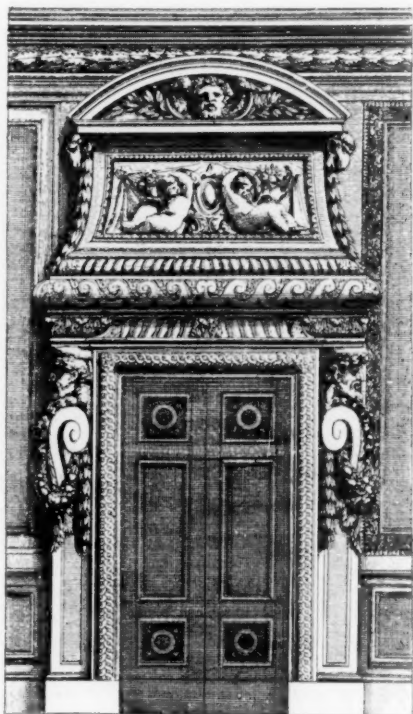
both with ungainly effort and with decided foreign burr. The most amusing incident of the kind, possibly, in the exhibition of ornament now on view, is that shown in the first floor case at the left of the stairs entering the print galleries, where there are shown side by side the outline engraving of a desk taken from Percier and Fontaine's *Recueil de Décorations Intérieures*, published at Paris in 1812, and

the color print of a similar desk contained in an anonymous book of *Fashionable Furniture* published by Ackermann at London in 1823. Where Percier's design has all the earmarks of style, uncomfortable, ungainly, if one will, yet somehow distinguished and rather fine, the English version, like Gentle Alice Brown's mamma, is a "foolish, weak,

but amiable old thing"—and this in spite of the fact that the pair are alike as two peas.

The exhibition of ornament affords many instances in which this difference in racial and time scale can be felt, and for this alone, if for nothing else, should be of interest to the casual visitor. The most hurried comparison, for instance, of the prints of interior decoration and objects by French artists from LePautre to Percier, all of whom worked within a period of little more than a hundred years, shows how important scale is, for in the work of no two men is it the same. It makes little difference whether the designs compared are as disparate as a LePautre ceiling, a Bérain gunlock, a

Blondel mantel and mirror, a Meissonnier snuff box, a Germain candlestick, a Lalonde barometer, and a Percier desk, or a series of wall decorations, the same thing is true in each case—the space proportion of each master, of each period, is unique. Further proof of this can be found, if desired, in the series of big plates by Meissonnier, illustrating such diverse things as snuff boxes, needle- and scissors-



ORNEMENS OV PLACETS

FRENCH, XVII CENTURY, STYLE OF
LOUIS XIII
FROM GUILMARD, *LES MAÎTRES*
ORNEMANISTES

cases, a sofa, a ceiling, a doorway with chairs at either side and a view of the next room, an overmantel, a sled, and the side of a gala reception room—all run true to type and, more important, to scale, even in spite of the fact that the snuff boxes in one print are full size, and the chairs in the next are no larger than the snuff boxes.

The exhibition contains a few objects showing how the engraved designs were used by the craftsmen of the time, but only enough to point the way to the craftsmen of today. It would be impossible to find anything drawn in more desperate perspective than most of the English furniture plates, or anything less capable of being turned into wood and upholstery without much planning and plotting—and for that reason our contemporary manufacturers look at them with more or less indifference. What they ask for is measured drawings showing mortises and tenons and accurate profiles, so that they can be turned into the shop without digestion. The plates in Chippendale display a violent tendency to have at least three different kinds of legs, and two different kinds of backs—and all wildly out of drawing. Yet under two of these plates is shown a chair, the legs of which come from one side of a chair in one plate, the top and splat from a chair in the other, and the sides of the back from another chair in the same plate; the result a perfect Chippendale chair, owing its individuality to the intelligence and the correlating power of the maker.

Among other examples of this kind, there is one in the exhibition which shows how useful, possibly how disquieting, the old engraved design may be to the connoisseur as well as to the student of ornament. In a case containing several pieces of Portuguese eighteenth-century silver, there are shown engravings taken from Germain's *Éléments d'Orfèvrerie* published in Paris in 1748. Doubtless the silver may have been made in Portugal—the writer has no knowledge or competency to discuss the subject—but the engravings, when the objects are confronted with them, prove that the silversmith who made them was most intimately acquainted with contemporary French

design, and that he was able so perfectly and so convincingly to render French design and feeling, that if not a Frenchman, he must have spent long years of study in France. Further running down of the problems presented by these cups and candlesticks and these engravings, carried on from an iconographical and documentary point of view alone, without examination or handling of the objects, shows that there was a large family of Germain in Paris in the first half of the eighteenth century, which for several generations carried on a profitable business as designers and makers of silverware—and, even more interesting, that for many years their principal client was the court of Portugal. Whether the pieces exhibited are hallmarked, or whether they have any peculiarities of metal or minor marking to indicate their Portuguese origin, I do not know, only that I am told they were purchased in Portugal as Portuguese silver—but simply on the facts as stated and upon a comparison of design with object, the doubt must be strong in anyone's mind whether these pieces of plate are not really French.

The exhibition also contains several objects and prints which, taken together, are interesting from yet another point of view. In most instances objects were made from prints produced specifically as designs for use in the arts and crafts, but on occasion the craftsman turned to his account material which he found in prints made for purely pictorial purposes. Thus in the gallery containing the early prints are shown a Gubbio plate, lent to the Museum by V. Everit Macy, and Marc Antonio's engraving of Dido, which has been copied by the maker of the plate as faithfully as he might. A large German woodcarving, in which Elizabeth and Mary and two of the other figures have been copied directly from the woodcut of the Visitation by Dürer, is hung alongside the much smaller print.

One of the principal differences between the groups of material shown in the three galleries is that whereas the English engravings are without exception designs of things, the French prints are in many cases not so much designs of things as the elab-

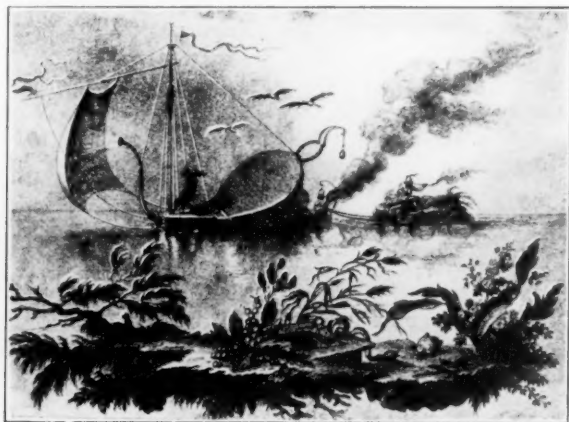
oration of motifs suitable, with modifications, for application to many uses. As a natural result, utterly unlike the English designs which are interesting only qua the furniture, etc., which they represent, many of the French ones are delightful and charming works of art in themselves, with a swing and grace and frequently a boldness of intention which are quite surprising. In the gallery containing the early prints a very large proportion of the frames contain engravings which, in the course of time, have come to be collected and valued simply as engravings without any reference to their possible utilitarian use. To show the way in which they were used in their time, several frames contain reproductions of prints placed alongside photographs of objects made from them, one instance being that of an Aldegrever, of which the original is included in the exhibition, accompanied by a stone pilaster, a stove tile, and a stoneware mug, each of which carries the design of the print in whole or in part. One should note also the facsimiles of leaf patterns by primitive German engravers, which by their marvelous linear accomplishment, their élan and simple surety of feeling and touch, take very high place in the hierarchy of beautiful ornament, and in the present exhibition at least, are only met in their own field by some of the spirited designs for ormolu by Peyrotte. Among the Italian Renaissance ornament prints and draw-

ings has been placed the Battle of the Sea Gods by Mantegna, in its own time used by workers in terracotta as a model for friezes, and subsequently so adapted and stolen from by such masters as Zoan Andrea, Beham, Aldegrever, and the Master of the Horse's Head, that it may be considered the fountain head of the stream of ornament distinguished by its use of the merman, fishes, and skulls of horses.

Finally one aspect of the exhibition should not be overlooked, and that is the way in which many of the artists were able out of pure foolishness to create the most dignified, the most charming, and the most alluring design. The most delightful of all the fancies possibly is that represented in the prints after Pillement for printed and embroidered fabrics. Surely nothing could be more impossible than those Chinese garden houses sitting on the tops of flights of rustic stairs which spring from flowers and are supported by charm alone. Yet who would not climb to them, sure at last to meet his *heure exquise*? And then that bellows-bark, the faster to travel so calmly puffing wind into its own sail! No pea-green boat, however well endowed with lots of money and plenty of honey, could to it compare. Might it not be taken as the symbol of all good ornament?

C'est l'instant, Messieurs, ou jamais
D'être audacieux.

W. M. I., JR.



DESIGN BY JEAN PILLEMENT, FRENCH, LOUIS XV

THE GIFT OF A COURBET

THE Museum announces with great satisfaction that one of the remarkable and important pictures now in the Courbet Centenary Exhibition will remain here as a part of its permanent collection. Mrs. Elizabeth Milbank Anderson has given the Museum the Portrait of Gueymard in the Rôle of Robert le Diable.

Riat in his book on Courbet (p. 149) describes the picture at length. The sitter was a famous tenor at the Paris Opera. He is shown at the moment in the first act when he sings, "Oui, l'or est une chimère." Robert is sitting on the corner of a table holding aloft the dice box with which he is about to make the cast that is to decide his fortune. The gesture is theatrical ("which is here fitting," says Riat), and he is looking at the audience instead of his opponents in the game, who lean on the opposite side of the table. In the background at the right is the sinister figure of his evil genius Bertram.

The picture was painted in 1856-57 and shown at the Salon of the latter year with five other magnificent paintings, two of which, *The Quarry* and *the Portrait of Mme. Crocq*, form part of our present exhibition. Of the three others, the *Young Ladies on the Shores of the Seine* (*Les Demoiselles des Bords de la Seine*) belongs to the City of Paris and is now exhibited at the Petit Palais; the *Roe Run Down in the Snow* (*La Biche forcée à la Neige*) and the *Shores of the Loue* (*Les Bords de la Loue*) are in private collections in Europe.

This very strong group of pictures was Courbet's response to the reactionary policy which had been adopted at the Salon of that year, when the rule which allowed the artists to elect half the jury had been rescinded. This had been done with the idea of purifying the exhibition of the direful traits which painting was then rapidly taking on. M. Fould, a Minister of State, in making a speech to the young artists, accentuated the dangers which threatened. "Art is on the brink of destruction," he said, "when abandoning the pure and lofty regions of the beautiful, and the traditional paths of the great

masters, it follows the teachings of the new school of realism and aims at nothing but a servile imitation of what is the least poetic, the most vulgar in nature."

It astounds us today to conceive how these pictures by the founder of the "new school of realism" could arouse the official ire. The realistic qualities of the Gueymard are now hardly noticeable; the subject is certainly altogether romantic—one that Delacroix might have chosen. It is only in the insistence on the solidity of the forms and in the robustness of the treatment that the "servile imitation" which the Realists practised shows itself.

The interest which the present exhibition of Courbet's work has aroused has been such that it has been deemed advisable to extend the time from the six weeks originally announced to eight weeks. The exhibition therefore will remain on view through Sunday, June 1.

B. B.

A LA FAYETTE PRESENTATION
SWORD

FROM a heap of old books I was sorting the other day, I picked up a tall tree-calf volume, with a finely tooled back bearing the title "*Memoir of LaFayette*," and dated 1825, the year following the *marquis'* fourth visit to America. It brought to mind the tradition that the original owner of this book, who had been a soldier in the Revolutionary War, had, like many another, stood at attention, cockade on his hat, and saluted the guest of the nation as he drove by. The same tradition recalled that the face of the aged LaFayette was puffy and pale and that he looked tired to death in spite of the fact that the great springs of his coach ("specially provided by the Corporation of New York") lifted him gently over the deep ruts of the road.

Now the discovery of this old book was a timely one; for I was seeking references to a particular presentation sword. So its pages were scanned eagerly. On the flyleaf was written in the bold hand of the old-time owner—"Independence of Life, boyant and sincere. . . . Friend of Liberty is

the Marquis de LaFayette." But this ideal appreciation, one soon discovered, was hardly the guiding light of the compilers of the book, who were evidently gathering only the kind of information which led to a salable edition. But I was glad to find that they had quite a bit to say of the last

punch-tipsy waiters, the crashing of crockery—"two plates to each guest"—and the fruit rolling about from upset epergnes!) About presentation swords the old book yielded several notes: the sword given by the nation in 1778 was described; the swords were spoken of which LaFayette



PORTRAIT OF M. GUEYMARD IN THE RÔLE OF
ROBERT LE DIABLE
BY GUSTAVE COURBET

visit to America of LaFayette, and they certainly gave a clear picture of the national enthusiasm which greeted him everywhere. One could picture his progress over the countryside, the speech-making, and the ponderous banquets—one of them under a special marquee provided for sixteen hundred guests. (Fancy the excitement and confusion, the snuffing of a thousand candles, the hastily-gathered and

gave to his officers (1777). But when the compilers came to LaFayette's visit to Baltimore, and this was the episode in which I was particularly interested, they evidently found that the amount of their "copy" was quite enough to make the book sell. So the work stopped abruptly.

The data I was seeking concerned the sword which now lies before me, and which has generously been given to the Museum

by Francis P. Garvan. And, although I have not been able to get an account of the ceremony of its presentation, I have secured considerable data as to the American officer to whom LaFayette presented it. For this information I am indebted to Bernard C. Steiner, librarian of the Enoch Pratt Library of Baltimore, and to Professor David M. Robinson, of Johns Hopkins.

An early and well-patinated inscription on a mount of the scabbard tells us that the sword was "presented by General LaFayette to General William McDonald, October 1824," and we know that the sword remained in the possession of the immediate family of General McDonald until lately.¹

in the ceremonies of reception. He was the officer of the day when a stand of colors was presented. He presided at a state banquet and made a toast which is still remembered—not a brilliant one, perhaps, but neatly balanced, after the model of the day, and it touched a sentimental spot—"The small remnant of Revolutionary heroes that still remain: may their latter days be as tranquil as their former deeds were glorious!"

As to the sword itself: It is a sabre, of large model, unquestionably made in France. From an artistic and technical viewpoint it has unusual merit for its period. The blade is of good quality, and admirably ground, with sides deeply con-



SWORD PRESENTED BY GENERAL LA FAYETTE TO WILLIAM McDONALD
OCTOBER, 1824

The General, it appears, was a Scotsman, who began his military career as a private in the Revolutionary army. He later became a successful merchant in Baltimore, figuring in the shipping trade during the early nineteenth century; he it was, in fact, who caused the first steamboat to be built which plied between Baltimore and Philadelphia. When the War of 1812 broke out, McDonald was commissioned lieutenant colonel, and he was soon raised to the rank of general. In 1814 he received official praise for his defense of Baltimore—indeed, his may well have been the very Star Spangled Banner which Keys commemorated. When LaFayette came to Baltimore in 1824, McDonald was the most prominent local *militaire* who had served in the Revolution, hence he played an important part

cave, almost to its tip. The basal one-quarter of the blade is blued and bears etched and gilded ornaments. It may be added that the preservation of the present blade is almost perfect, and its bluing shows the richness in color which was typical of Napoleonic times.

The hilt is of bronze gilt and chiseled; it is massive in design, and shows evidence of the good workmanship of an Empire *fourbisseur*. Its pommel terminates in the familiar lion's head; below it are a scallop-shaped ornament, scrolls, fish-scales, and the octagonal rosette, the last of a design which appears often during the first decade of the nineteenth century. On the downturned quillon the lion's head reappears, and here, as well as on the branch, there is a design of laurel leaves and berries. The guard at the base of the blade develops on either side an angular lobe, which passes down over the mouth of the scabbard and furnishes space for ornamental panoplies.

¹ Baltimore American, October 18, 1917. The sword passed at the General's death to his son, William; thence to the latter's daughter, Mrs. Raleigh C. Thomas, thence to the latter's son.

On the branch a medallion is inserted, which on the outer face pictures a Roman warrior, and on the reverse a violet plant, indicating that the sword-maker employed a die which had served in Napoleon's time—we recall, of course, that *Monsieur Violet* was a pet name for the emperor. The grip of the sabre is almost rectangular in section, made of rosewood, smooth on the edges, and shagreened on the sides by cross-hatching, in the fashion common in pistol grips of 1810 to 1830. The scabbard is of blued steel encased in brass mounts of extraordinary length, the lower end, or chape, enclosing three fifths of the entire scabbard. In fact, the scabbard itself is exposed for only one fifth of its length. The sword loops have spool-like bases of great size, enriched with roping, "pearls," and a notched border. The scabbard mounts, as shown in the figure, are decorated with stamped and chiseled ornaments, which include acanthus leaves, Greek honeysuckles, and husks, in Empire fashion.

Early American arms of artistic merit are rare, and the present specimen is a welcome addition to our collection. We like to picture it in a special vitrine beside other American swords of similar artistic merit and historical associations.

B. D.

DRAWINGS BY DEGAS

THE most conspicuous lack in the Museum collection of modern pictures is the absence of any painting by Degas. His importance is no longer disputable; indeed, there are now but few who hesitate to place him in the company of the greatest French masters, whose characteristic virtues—strength of will, clarity, and conciseness—he exemplifies in such an undeniable fashion. The accusations of flippancy and cynicism that one formerly heard applied to him are now reversed by a cooler judgment, which recognizes the quality that called them forth as none other than his originality in choosing themes and types of his own time, before him unknown in painting. There are those who cannot forgive him his choice of subjects, but even they will be likely to approve the acquisi-

tion of the ten drawings by him which are shown this month in the Room of Recent Accessions. These are all portrait drawings with the exception of two which are studies from the nude.

They were bought in Paris in December, 1918, at a sale of his works left in the studio at his death, and bear the mark of this sale, a facsimile of his signature stamped in red. Three, the earliest of the group, still displaying the influence of the manner of Ingres, are portraits of Édouard Manet the painter. These are in lead pencil on slightly tinted paper. The one having an indication in the background of a lady with field-glasses to her eyes was evidently jotted down at the races that Degas and Manet often attended. The other two show Manet seated; in one, with his hat on his knees, he leans forward as though in interested conversation; in the other, with a combative expression he appears to be listening to some argument that he feels sure he can tear to pieces when his interlocutor has finished. The momentary mood is most clearly described in each of the sketches, particularly in the last two.

There are two portraits of ladies, in charcoal and pastel, inscribed with the names of the sitters, Mme. Loubens and Mme. Lisle, that are somewhat later in date than the drawings of Manet. The *Violinist*, a masterly and rapid pastel sketch in full color, is evidently a study made in preparation for one of his pictures of ballet girls practising.

The drawing of *Duranty* shows an extraordinary mastery of form and expression. The white light on the forehead apparently has more prominence than the artist intended, due doubtless to some change that has taken place in the colors; but beyond this the certainty of the line, the sureness of the modeling, the rendering of the textures, and the expression of character are things to wonder at. Examples of the excellence of the work can be chosen at random; the nervousness and structure of the hand against the face, for instance, or the way the sparse curly hair grows from the scalp; the determined mouth, half-hidden by the carelessly trimmed moustache, or the thoughtful eyes. This drawing and

the one above it, of papers on a library table with book shelves behind it, were studies for the Portrait of Duranty in his Library, dated 1879.

The figure in the painting is very much the same as in our drawing. Duranty is at his work table all but hidden by the reviews

a religion of realism. He was the editor of their mouthpiece, *Le Réalisme*, and besides was a novelist of note. His best book is *Le Malheur d'Henriette Gérard*, and his most charming, *Les Marionnettes du Théâtre des Tuileries*. This is a work of his young manhood, a collection of little pieces



PORTRAIT OF ÉDOUARD MANET
BY EDGAR DEGAS

and magazines which are piled pell-mell upon it. He is placed low in the canvas and back of him, filling its greater part, are rows upon rows of books. One feels, from the way they are stacked, that there is another row hidden back of those that one sees, and, looking at the earnest and capable head, one is sure that M. Duranty knew them all. Émile Duranty (1833-1880) was of the coterie who in the sixties made

of exuberant fancy that he composed for a Marionette Theatre in the Tuileries Gardens for which he had received a concession and which he manipulated himself, living for a time upon its earnings. He was an author of distinguished and original talent, and his character, as his likeness bears witness, was loyal and candid.

The two nudes are drawn in charcoal and lightly touched with color in pastel.

The drawing showing the full back of the woman leaning to one side and twisting the upper part of her body about as she dries her hip, is one of a series of studies of the same position, at least eight of these being in the sale at which our works were bought. The just and perfect expression of this complicated movement was what the artist was striving for, and in our example his success is astounding. The muscles of the back have exactly the salience that the effort requires; the line is taut or loose in nicest accord with the tenseness or sag of the flesh; the tactile values are superb. In the next moment her body will

swing back to its upright poise like a reed after the wind gust passes.

The other bather is of a like quality. Both are worthy of the most careful examination. One must go back to the great times of the Renaissance to find Degas' equals in the drawing of the nude. But his figures are far different from those of the old artists. They are not goddesses and there is nothing of the heroic about them; they are simply Parisian women, accustomed to corsets and tight shoes and paved streets, whom he has surprised at strange moments of their toilet.

B. B.



PORTRAIT OF ÉMILE DURANTY
BY EDGAR DEGAS

A. B. DE ST. M. D'HERVILLY

THE death on April 7, 1919, of Mr. d'Hervilly, who had served the Trustees for twenty-five years in different positions, latterly as Assistant Curator of Paintings, came to all in the Museum as a personal loss. His was a strong personality which pervaded everything he did, which changed any position he held unto himself.

With the most unselfish interest he absorbed himself in the work of the Museum, early and late, in season and out of season. His capacity for work was unbounded and his sympathy and helpfulness were un-failing. Such qualities invigorate others as well as sustain them. His place will never be filled. He made the place. Of a distinguished French family, he exemplified its traditions in his manners and in his mind. His influence will long be felt—the influence of the faithful service of a faithful friend.

MRS. AGNES L. VAUGHAN

MRS. VAUGHAN, who had been associated with the Museum Staff since 1914, as an Instructor in special charge of work with the public schools of the higher grades, died suddenly on April 11, 1919.

Mrs. Vaughan had long been known for her work along the line which has come to be recognized as an integral part of museum activities. She was one of the first to fill the position of an instructor, and the present successful operation of this kind of work in museums is in large measure due to her vision and her thoughtful consideration of its problems.

She took the lead in bringing together the members of her profession for discussion of their problems and possibilities with the design of standardizing the qualifications for such service, through high principles in method, sympathetic attitude, and real attainment in scholarship.

RECENT ACCESSIONS

A SPANISH ALB. A work of monumental patience, the scope of which it is difficult to grasp in these irritating days of unrest, is shown in the Spanish alb recently presented to the Museum by Mrs. Ansley Wilcox of Buffalo. The vestment dates from the end of the eighteenth century and was purchased in Spain by the donor from the family of the archbishop for whom it was made.

At first glance it is impossible to realize the unusual beauty of this vestment; it appears to be a fine old linen of openwork weave, beautifully embroidered in gold thread, with a little frill of Malines lace at the back and sleeves, fastened at the throat with a splendid gold cord and tassels interwoven with purple silk, not unlike many another sumptuous vestment from the wardrobe of an archbishop. A magnifying glass, however, soon reveals its hidden beauty and unfolds to the eye the wilderness

of intricate stitchery that has transformed a simple breadth of plain linen into a transparent fabric of most delicate lacelike texture.

The overwhelming amount of preparatory work in such an undertaking can only be realized by figuring it out thread by thread. About eight yards of twenty-seven-inch goods were required for this garment, and to reduce this to *fils tirés* of the exquisite quality here shown means an outlay of ten hundred and seventy-one stitches to the square inch, or over forty-one million stitches in the groundwork of the entire vestment. To produce this drawnwork three weft threads between each alternate five were drawn from the plain linen cloth, the remaining threads of the warp and weft forming a delicate network or mesh; and in each of these infinitesimal squares the worker placed four silk stitches, which in the finished garment lend to the linen an added sheen.

The embroidery, which is in pure gold thread, is worked in a delicate tambour or chain stitch. The upper part of the alb has a set pattern of small floral sprays and birds, while the lower half is bordered by an elaborate frieze designed with an elegance that can be attributed only to an artist of first rank, and reflects the art of the French ornamentists of the Louis XVI period. The design of this is made up of a series of subjects chosen from biblical literature; each figure is placed on an elaborately drawn pedestal beneath a gracefully turned baldachino topped with festoons supported by slender uprights with foliated scrolls and wheatheads, combined with the dove motive repeated from the field pattern. Above each alternate canopy appears the familiar fountain motive with two confronted birds, a survival of sixteenth-century ornament.

The arrangement of the figures is as follows: directly in front and in the center of the back are two as yet unidentified; a female figure with flowing draperies and garlands suggesting at once the nymphs in Botticelli's *Spring*. In these, each line is replete with buoyant action that reflects a certain joyousness which is in strong contrast to the other tragic subjects among which it is placed. In front at the right of the center three biblical themes are represented: Samson slaying the Philistine, the Ascension, and the Resurrection. At the left are David the royal harpist, Judith bearing aloft the head of Holofernes, and John the Baptist. While the position of the figure holding the head, placed as it is next to that of John the Baptist, might represent Salome, it will be remembered that Salome usually bears the head on a salver while Judith, as in this case, holds it in her uplifted hand.

The enticing possibilities of this needlework whet the imagination with an inordinate desire to build castles in Spain and people them with the figures of one's fancy, to envisage the stately archbishop in the sumptuous apparel of his calling, the gentle nuns in the quiet of their daily routine fashioning vestments for the holy offices of the Church. But no records remain to us save the delicacy and refinement

of the work in which every stitch bears the stamp of a devotional art inspired by the religious fervor of some cloistered sisterhood.

During the present month the alb will be shown in the Room of Recent Accessions, after which it will be placed with the ecclesiastical vestments in Wing H, Room 22.

F. M.

AN ENGLISH DRESSING TABLE. This month, the Room of Recent Accessions contains a fine example of English cabinet work of about 1790-95. The dressing table or cabinet,¹ speaks eloquently of a time when men as well as women spent much fastidious care on elaborate and complicated toilets, which took so much time and ceremony that the boudoir became, for a period, the main reception room of the fashionable establishment. To the student of furniture the rapid development of bedroom furnishings in the eighteenth century in England alone, gives ample testimony to this fact. As the century advanced, the bedroom or dressing room became open, as it were, to the public eye, and the thought and expense which had hitherto been largely concentrated on the living rooms were diverted in some degree to the embellishment of the accessories of the morning "levée."

After the first half of the eighteenth century, fashions, furniture, and no doubt manners, tended to become more graceful, following the refinements of the French court. An increasing artificiality seems to have kept pace with this development, and pomades and powders, cosmetics and scents, rapidly became the order of the day. To the beau of the time, nature seemed to have blundered when she provided anything but snow-white locks. To remedy her errors, however, it was necessary for milord to keep his powder dry and protect his other aids to nature from dampness and deterioration.

The accompanying illustration shows how it was accomplished in this particular

¹Acc. No. 19.66. Height, 58 in.; width, 32½ in.; depth, 16 in.

instance. A cover of curved glass is attached below the central mirror in such a fashion that unless held open it automatically falls back and seals the various wooden boxes of wig powder, etc., from the open air. This, of course, has obvious advantages over the more usual tin-lined compartment which might be carelessly left open. The use of a curved pane of glass is in itself unusual, but this particular use of a glass cover seems to have been peculiar to the makers, Seddon Sons and Shackleton, as it occurs also in the famous dressing cabinet made by them in 1793 for Charles IV of Spain, after designs by Sir William Chambers, R. A.

Although lacking the painted panels by Sir William Hamilton, R. A., which adorned the latter, the piece acquired by the Museum is a very excellent example of the refined and thorough craftsmanship of the day. In design, its lines are typical of the delicate severity of the earlier Sheraton style, in which the influence of the Hepplewhite fashion is still clearly felt. The character of the piece, while extremely delicate, is quite distinctly masculine in comparison with other similar pieces of the period.

In decoration it is particularly interesting, as it relies entirely on arrangement of panels and bands of mahogany, satinwood, and box veneers to produce the richness of effect desired, aided only on the flanking cabinets by narrow painted bands of flowers. The scheme consists in general of a central panel of ripple mahogany surrounded by a broad band of box, which is in turn enveloped by a band of satinwood. The box and satinwood are separated by a quarter inch strip of mahogany, and the whole enclosed by a narrow band of ebony and box arranged in a very unusual herring-bone pattern. In every case the bands and panels are separated by linings of ebony and box, which give to the design a vivacity and clarity otherwise unattainable. A study of these veneers will leave no doubt of the quality of design and workmanship, which is carried throughout even into the mahogany carcass.

Before going further it should also be

noted that the piece bears the name-plate¹ of the makers, prominently placed at the back of the powder compartment. This is seldom met with in the furniture of the time, and its occurrence generally denotes a piece of unusual quality or importance, which was probably regarded by the producers as a masterpiece. Judging by this, Seddon Sons & Shackleton were justly considered among the first cabinet-makers of the time. They and their peers were probably more influential in developing the so-called Sheraton style than Thomas Sheraton himself, whose activity as an actual creator of furniture is quite doubtful. A student of Sheraton's "Drawing Book" will easily recognize the quality of "paper design" permeating the entire work. This may detract little from the value of the book as an historical document, but considerably lowers its value to the modern craftsman, who is largely unfamiliar with the graphic conventions of the eighteenth century.

To the craftsman at least, an actual piece of the quality of this dressing table speaks with the greatest possible force. Its style is particularly adaptable to modern commercial methods of production, which is not the case with most of the furniture of the mid-eighteenth century, where the fine quality of hand-carved ornament played a part of such importance. Careful consideration and study by the modern designers, and judicious selection of veneers will, however, go a long way toward reproducing, at this time, some of the charm of these late eighteenth-century examples.

M. R. R.

AN EARLY PERSIAN MINIATURE. Among the recent acquisitions of the Museum is a rare and interesting example of Persian miniature painting of the late Mongol period, dating from about A. D. 1340. The leaf, containing five small miniatures, three on one side and two on the other, is one of six similar leaves which, with two full-page miniatures, formed the illustrations of an anthology of Persian poetry, *Mounis-Al-Ahrar Fi Dagaig El Ashaar*

¹Engraved and painted on an ivory plaque: Seddon Sons & Shackleton, London.

(The Friends of the Liberal Minded in the Form of Fine Poems), compiled and written by a well-known poet of the time, Muhammed-ibn-Badr al-Djadjarmi, of Djadjarm, a city of Khurasan.

The manuscript was finished in the month of Ramazan A. H. 741 (A. D. 1340),

bands separated by a few lines of Naskhi characters. The background of each panel is a deep vermillion on which the figures are drawn with great delicacy and precision. The subjects represented are the signs of the zodiac in their human or animal form, a motif of which the painters of the period



DRESSING TABLE, ENGLISH, ABOUT 1790-95

as stated by a quatrain on the last leaf. The special literary interest of the book lies in the fact that it contains thirteen rubaiyat of Omar Khayyam. The earliest manuscript of these poems previously known dates from not earlier than A. H. 800 (A. D. 1400) or about sixty years later than the present manuscript, which is therefore the oldest copy known to exist.

The miniatures are painted in horizontal

bands separated by a few lines of Naskhi characters. The background of each panel is a deep vermillion on which the figures are drawn with great delicacy and precision. The subjects represented are the signs of the zodiac in their human or animal form, a motif of which the painters of the period

seem to have been very fond. An interesting comparison can be made with the outline illustrations of similar subjects belonging to a work on astronomy of a somewhat earlier date, already acquired by the Museum and shown in Gallery E14. The similarity in drawing and design which exists between these miniatures and the figure decoration on Rhages pottery of the same period has led to the belief that

the former were a product of a Rhages school, if that term may be used. It seems doubtful, however, that the similarity is anything more than what might be expected to exist between works of art executed at approximately the same time and under similar conditions and traditions.

haps less evident in the delineation of the animals and the design of the vegetation, which are very similar in manner to those found in the manuscripts of the earlier years of the century. The strength of the coloration also has little in common with the neutralized tones of the true Mongolian



PERSIAN MINIATURE, ABOUT 1340

The drawing shows in a very interesting manner the change in style that took place after the disappearance of the strong Chinese influence which dominated the first part of the century. While retaining somewhat of the stiffness of the earlier style, the human figures have a great deal of the quality in line and drawing of the succeeding Timurid school. This is per-

type, displaying, on the other hand, more of the richness characteristic of the later school. Furthermore, the vital quality of the entire design suggests the energy of a new influence and idea rather than the latest efforts of the old, though in point of date it belongs without doubt to the end of the Mongol period.

M. R. R.

NOTES

MEMBERSHIP. At the regular meeting of the Board of Trustees, held on Monday, April 21, Jacques Seligmann, already a Fellow for Life, was declared a Benefactor, in recognition of his gift of a bureau of the period of Louis XVI; the Fellowship in Perpetuity of the late William T. Evans was transferred to Mrs. Mary J. Evans; and the following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY

MRS. A. A. ANDERSON

FELLOW FOR LIFE

JOSEPH C. BALDWIN, JR.

FELLOWSHIP MEMBER

MOREAU DELANO

SUSTAINING MEMBERS

EUSTACE CONWAY

E. FRED. FLINDELL

JULIUS PRINCE

One hundred and sixty-nine persons were elected Annual Members.

TALKS ON PRINTS. The series of Talks on Prints, begun in March and successfully carried forward through April, has been discontinued owing to the necessary absence from the city of the Curator of Prints.

PRIZES FOR TEXTILE DESIGNS WITH PLANT MOTIVES. The exhibition of Plant Forms in Ornament, which was shown in Class Room B of the Museum during March and April, has been dispersed, but the interest there aroused in the use of our native plants in decorative design has been further stimulated by a competition conducted under the joint auspices of the New York Botanical Garden and this Museum, and open to all art students. Prizes for designs for printed textiles of four typical American early-blooming wild flowers were offered jointly by the two institutions. The plants selected were spring beauty, Dutchman's breeches, rue ane-

mone, and bloodroot. Each competitor submitted four designs, one based on each of the four plants selected. These might be carried out with paint on paper, or in the form of hand-decorated textiles, batik, etc. They were made at the Garden, where every opportunity was afforded to study the plants in blossom. A representative of the Museum was present daily, and the Staff of the Garden extended to the contestants a friendly hospitality.

A SUMMER EXHIBITION OF TAPESTRY AND LACE. At the close of the Courbet Exhibition, a loan collection of tapestry and lace will be installed for the summer months, opening early in June and remaining on exhibition until November. The fabrics displayed will be limited to the art of the seventeenth and eighteenth centuries, and will represent specimens of unusual beauty from private collections owned by friends of the Museum.

CHINESE PAINTINGS ON VIEW. In Room H 11 the Japanese prints have made room for Chinese paintings from the Museum collection. Together with the paintings shown in the other rooms of the Department of Far Eastern Art, they give a fair idea of the development of painting in China from the T'ang to the Ming period.

THE ILLUSTRIOUS NINETY-TWO. Among all the marks adopted by American colonial silversmiths none had a greater patriotic significance than the numerals "92."

In 1768 the House of Representatives of Massachusetts sent to London a vigorous protest against the policy of the British Ministry in imposing taxes upon the American Colonies without affording them parliamentary representation, and a month later forwarded the same protest by way of circular letter to the other colonies, advising them to unite in some form of action against the autocratic methods of Parliament. The audacity of the protest and the letter aroused the indignation of the members of the Ministry, who thereupon peremptorily

ordered the Representatives of Massachusetts summarily to withdraw their protest, and to rescind the resolution directing its being forwarded to the other colonies. This order the Massachusetts representatives flatly refused to obey, recording their refusal by a vote of 92 to 17. The vote of defiance was received with the greatest enthusiasm throughout all the colonies, and the illustrious 92 were celebrated in song, and proudly toasted at all political gatherings. The numerals "92" became a symbol which appeared in public decorations; they were engraved and stamped by the leading patriotic colonial silversmiths upon pieces of silver made by them.

Standish Barry of Baltimore, Maryland, was one of the most patriotic of these, and a warm friend of Charles Carroll of Carrollton, the signer of the Declaration of Independence. He at once proceeded to inscribe the patriotic numerals "92" upon silver made by him, which is today much sought after.

Judge Clearwater recently has added to his collection, in Gallery 22 on the second floor, a punch ladle made by Barry, with a handle fifteen inches long and a circular bowl three and a half inches in diameter, the handle being engraved in Barry's best manner. It contains Barry's mark "Barry" in shaded Roman capitals, in a shaped rectangle, and "No. 92" in a separate rectangle. For many years this ladle belonged to one of the clubs on the shores of Chesapeake Bay.

A LECTURE BY JAY HAMBIDGE. Jay Hambidge, who has carried on exhaustive investigations into the methods in design used by artists of antiquity, will talk upon *The Design of the Parthenon* in the Museum Lecture Hall on May 17 at 2:30 P. M. All are invited.

A MEMORIAL. Edward D. Adams has given a bronze eagle, by Eli Harvey, to be used as the crowning ornament of a tablet which will be placed in the Museum as a memorial to those employees of the Museum who made the supreme sacrifice in the service of their country during the War.

THE AMERICAN ASSOCIATION OF MUSEUMS. The annual meeting of The American Association of Museums is to be held on May 19, 20, 21 at Philadelphia. The Association is the guest of the several museums of Philadelphia. The session on Monday morning, May 19, will be devoted entirely to Association matters, including reports of officers and committees and election of officers for the ensuing year. It is to be held at The University Museum. Field Work is the general subject of papers to be read at the afternoon session at the Commercial Museum. The day is to close with an informal dinner at the Bellevue-Stratford, the headquarters of the Association.

On Tuesday, May 20, the Association meets in the morning at The Academy of Natural Sciences of Philadelphia to listen to and discuss papers on various phases of exhibition work in museums. The Tuesday afternoon session at The Pennsylvania Academy of the Fine Arts has for its two general topics, *Music in Museums*, and *The Work of Museums*. The usual round-table discussion will take place on Tuesday evening at the Pennsylvania Historical Society and will have for its general topic, *The Museum and Americanization*.

On Wednesday morning, May 21, the final session will be held at the Pennsylvania Museum, Memorial Hall, Fairmount Park, and will be devoted to papers dealing with the different phases of educational work in museums. This session has been arranged with the interests of the museum instructors particularly in mind. After formal adjournment, the members of the Association will be given an automobile trip around Philadelphia, followed by an inspection of Independence Hall.

THE COLLEGE ART ASSOCIATION OF AMERICA will hold its annual meeting in the Museum on May 12-14, immediately preceding the convention of the American Federation of Arts. An exceedingly interesting meeting is assured.

MUSEUM WORK. Seven numbers of the first volume of *Museum Work*, the official publication of The American Asso-

ciation of Museums, which includes the Proceedings of the Association, have been read with increasing interest by members of the staff of this Museum. This newest museums' journal compares favorably with the corresponding English publication, known as *The Museums Journal*, and promises to become the recognized medium of communication among museum workers in America. The editor is Harold L. Madison, of the Park Museum, Providence; the associate editors, Dr. Edmund Otis Hovey of the American Museum of Natural History, Mrs. Margaret T. Jackson Rowe, and Miss Caroline M. McIlvaine of the Chicago Historical Society.

AN IMPORTANT BOOK just published, *Attic Red-figured Vases in American Museums* by J. D. Beazley,¹ will interest

¹Published: Cambridge, Harvard University Press, 1918.

friends of this Museum, for it contains illustrations and descriptions of a number of our vases. The object of the book is not so much to publish new material (many of the vases mentioned have already been published), but to examine carefully the styles of red-figured vase paintings and to assign them to their respective artists. The names of these artists being mostly lost, Mr. Beazley proceeds to invent names for them—from their chief works or from the places in which their chief works are now shown. Side by side, therefore, with the familiar Euphronios, Brygos, Douris, and Hieron, we now have a Pan Painter, a Pentesilea Painter, a Briseis Painter, a Berlin Painter, a Providence Painter, and so on. The work is epoch-making in its field, and though a large part consists of lists of attributions, the descriptive text is refreshingly terse and unsteretyped, and will appeal also to the general reader.

G. M. A. R.



PLASTER MODEL OF EAGLE FOR
MEMORIAL TABLET



THE MUSEUM FAÇADE AS DECORATED
FOR THE PARADE OF THE 27TH DIVISION

CALENDAR OF LECTURES

MAY 11-18, 1919

May 11	Story-Hour	Anna C. Chandler	3:00 P. M.
11	Development of Decorative Ironwork in America	Samuel Yellin	4:00 P. M.
17	The Design of the Parthenon	Jay Hambidge	2:30 P. M.
18	Story-Hour	Anna C. Chandler	3:00 P. M.

LIST OF ACCESSIONS AND LOANS

APRIL, 1919

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL (Ninth Classical Room)	Jugs (2), jar, and vase, of blown glass, Roman period.....	Gift of Robert H. Van Court.
(Sixth Classical Room)	Etruscan scarab, V-IV cent. B. C.....	Purchase.
(Ninth Classical Room)	Mosaic glass bowl and glazed pottery lamp, Graeco-Roman, I cent. B. C.....	Purchase.
ARMS AND ARMOR.....	*Equestrian armor of Pardaillon de Genouillac, etched and gilded, French, dated 1527.....	Purchase.
(Wing H, Room 6)	Skewer, set of Fuchi-Kashira, sword guards (6), and knife handles (9), Japanese, XVIII-XIX cent.....	Purchase.
(Wing H, Room 7)	Liberty bell helmet, American, modern..	Gift of Ordnance Department, Washington, D. C., through Brig-Gen. George W. Burr.

*Not yet placed on Exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
(Wing H, Room 9)	Banners (3), Spanish, XVII and early XIX cent.	Purchase.
(Floor II, Room 5)	Ting yao bowl and jar, Lung chüan saucer, Sung dyn.; deep dish, Yuan dyn.; inkwell, Ming dyn.—Chinese; bowl, cup and jar, Korai period; bottle, Li period—Corean.	Purchase.
(Floor II, Room 1)	†Rhages ewer, Persian, XIII cent.; pitcher, Asia Minor (so-called Rhodian), XVI cent.	Purchase.
CLOCKS, WATCHES, ETC.	†Silver watch, maker, Rich, London, 1776	Gift of Miss Emily Buch.
DRAWINGS.....	*Descent from the Cross, attrib. to Anthony Van Dyck; Fountain of Youth, by Jörg Breu, the Younger, German, 1480-1537.	Purchase.
MINIATURES AND MANUSCRIPTS	*Drawings (20), principally Italian, XIII to XVII cent.	Purchase.
PAINTINGS.....	†Leaf of illustrated manuscript, Persian, d. 1340.	Purchase.
(Floor II, Room 6)	Portrait, M. Gueymard, by Gustave Courbet.	Gift of Mrs. Elizabeth Milbank Anderson.
	*Two portraits: M. Leblanc and Mme. Leblanc, by Jean A. D. Ingres.	Purchase.
	†L'Atelier aux Batignolles, by Fantin-Latour, French, 1836-1904.	Gift of Mrs. M. Loewel, in memory of Charles W. Kraushaar.
PHOTOGRAPHIC NEGATIVES, ETC.	*Lantern slides (15) of Philadelphia as it was about 1800.	Gift of Alfred C. Prime.
	*Photographs (50), of armor in the Real Armeria, Madrid.	Gift of Mrs. Edward McClure Peters.
SCULPTURE.....	*Bronze eagle with shield, by Eli Harvey.	Gift of Edward D. Adams.
TEXTILES.....	†Brocaded velvet, Spanish or Italian, XVI cent.	Gift of Walter E. Maynard.
	*Painted silk wall covering, English, XVIII cent.	Purchase.
	†Lace (14 pieces), Italian, French, Flemish, and English, XVII-XIX cent.	Bequest of Margaret E. Zimmerman.
WOODWORK AND FURNITURE	†Satinwood dressing table, makers, Seddon Sons and Shackleton, London, last quarter of XVIII cent.	Purchase.

LOCATION

OBJECT

SOURCE

Court.	*Bobbin lace flounce and lappet, Flemish, XVIII cent.	Lent by Mrs. Harold Godwin.
(Wing H, Room 13)	Egg coddler, Sheffield plate, English, late XVIII cent.	Lent by Captain C. D. Stearns.
(Wing E, Room 12)	Eleven rugs, Asia Minor, XVII-XIX cent.	Lent by Dr. W. Gill Wylie.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET

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BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay annually.....	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually..	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.
Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 6 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.